

Tx '65

BBC-1

CAMERA SCRIPT  
2314/3359

"DR. WHO"

SERIAL 'P'  
(The Crusade)

Ep. 4. 'The Warlords' (25 mins)

Written by  
DAVID WHITAKER

DIRECTOR .....	DOUGLAS CAMFIELD
PRODUCER .....	VERITY LAMBERT
DESIGNER .....	BARRY NEWBERY
STORY EDITOR .....	DENNIS SPOONER
PRODUCTION ASSISTANT .....	VIKTORS RITELIS
ASSISTANT FLOOR MANAGER .....	MICHAEL BRIANT
ASSISTANT .....	SHIRLEY COWARD
COSTUME SUPERVISOR .....	DAPHNE DARE
MAKE-UP SUPERVISOR .....	SONIA MARKHAM
FLOOR ASSISTANT .....	TREVOR BECKETT
T.M.1 .....	RALPH WALTON
T.M.2 .....	MARK LEWIS
SOUND SUPERVISOR .....	BRIAN HILES
VISION MIXER .....	JOHN LOPES
GRAMS/TAPE OPERATOR .....	NICK WARE
CREW .....	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 26th MARCH 1965

Set & light	8.30 a.m. - 10.30 a.m.
Camera rehearsal	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.25 from 2.15 & T.K.33 from 4.15) (TEA: 3.45 - 4.15 )	2.00 p.m. - 6.45 p.m.
DINNER	6.45 p.m. - 7.45 p.m.
Sound & vision lineup	7.45 p.m. - 8.15 p.m.

c.c. TELERECORDING (Discontinuous) VT/4T/26733

FRIDAY, 26th MARCH 8.15 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 17th April. 5.40 - 6.05 p.m

Incidental music composed  
and conductttd by DUDLEY SIMPSON

CAST

Dr. Who .....	WILLIAM HARTNELL
Ian Chesterton .....	WILLIAM RUSSELL
Barbara Wright .....	JACQUELINE HILL
Vicki .....	MAUREEN O'BRIEN
Richard the Lionheart .....	JULIAN GLOVER
El Akir .....	WALTER RANDALL
Haroun .....	GEORGE LITTLE
Earl of Leicester .....	JOHN BAY
Ibrahim .(Arab.Bandit).....	TUTTE LEMKOW
Maumuna .....	SANDRA HAMPTON
Fatima .....	VIVIANE SORREL
Hafsa .....	DIANE MCKENZIE
1st Guard .....	ANTHONY COLBY
Saracen Warrior 'A' .....	RAYMOND NOVAK
Man-At-Arms .....	BILLY CORNELIUS

Extras:

Concubines .....	CICELY JOSEPH MEI LING CLEO SYLVESTRE EVELYN ONG
Saracen Warrior 'B' .....	ABBAS HASCHEN
Men-At-Arms .....	MICHAEL GUEST WALTER MANN

(THERE WILL BE A PHOTOCALL AT 5 p.m. FOR WILLIAM HARTNELL, WILLIAM RUSSELL, JACQUELINE HILL, AND MAUREEN O'BRIEN, FOR THE NEXT SERIAL. THEY WILL NEED TO BE DRESSED AND MADE-UP IN THEIR CRUSADE COSTUMES FOR A PHOTOGRAPH TO BE TAKEN OF THEM AT THE TARDIS CONTROL PANEL)



## RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
1.	<u>T.K.25</u> <u>T/Cine Seq.1 (27")</u> Standard opening seq.					
2.	1. INT. CORRIDOR IN EL AKIR'S PALACE 2 slides s/imposed	BARBARA EL AKIR 1st GUARD SARACEN 'A'	1 - 8	2A; 3A; 1A.	A1	DAY
RECORDING BREAK (A)						
5.	2. INT. THE SERAGLIO	1st GUARD SARACEN 'A' MAIMUNA EL AKIR FATIMA BARBARA HAFSA CONCUBINES	9 - 15	2B;3B.	B1	DAY
7.	<u>T.K.25</u> <u>T/Cine Seq.2 (7")</u> Panning shot of desert.					Day
7.	3. EXT. STRETCH OF SAND.	IAN ARAB	16 - 20	4A,B; 1B.	C1	DAY
9.	4. INT. ROOM IN RICHARD'S PALACE	LEICESTER VICKI RICHARD DR. WHO	21 - 31	3C;2C.	A2	DAY
14.	<u>T.K.25</u> <u>T/Cine Seq.3 (10")</u> CS Sun					
14.	5. EXT. STRETCH OF SAND	IAN ARAB	32	1B	C1	DAY
14.	<u>T.K.33</u> <u>T/Cine Seq.4 (6")</u> CS Ants & honey					
16.	5A. EXT. STRETCH OF SAND.	IAN ARAB	33 - 34	4B;1B	C1	DAY
RECORDING BREAK (B)						
16.	6. INT. THE SERAGLIO	MAIMUNA BARBARA HAFSA FATIMA CONCUBINES	35 - 36	3D;4C.	B1	DAY
19.	7. INT. ROOM IN RICHARD'S PALACE	LEICESTER MAN-AT-ARMS	37	2D	A2	DAY



## RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
19.	<u>T.K.25</u> <u>T/Cine Seq.5 (8")</u> Vultures flying					
20.	8. EXT. STRETCH OF SAND	ARAB IAN	38	1B	C1	DAY
20.	<u>T.K.33</u> CS Ants on hand <u>T/Cine Seq.6 (10")</u>					
20.	8A. EXT. STRETCH OF SAND	ARAB IAN	39 - 43	4A;1B	C1	DAY
24.	9. INT. THE SERAGLIO	BARBARA MAIMUNA HAFSA FATIMA CONCUBINES	44 - 49	2E;3B; 4CX	B1; A3	DAY
		RECORDING BREAK (C)				
25.	10. EXT. GATES TO EL AKIR'S PALACE	SARACEN 'B' HAROUN	50 - 51	1C;3E	C2	DAY
25.	11. INT. CORRIDOR IN EL AKIR'S PALACE	EL AKIR SARACEN 'A' FATIMA	52	2E	A3	DAY
26.	12. EXT. DOORS TO EL AKIR'S PALACE	SARACEN 'B' IAN ARAB	53 - 56	1C;3E	C2	DAY
		RECORDING BREAK (D)				
29.	13. INT. THE SERAGLIO	MAIMUNA BARBARA CONCUBINES HAFSA EL AKIR HAROUN FATIMA IAN SARACEN 'A' 1st GUARD	57 - 68	2B;3F; 4D	C2 B2	DAY
		RECORDING BREAK (E)				
33.	14. INT. DOORS TO EL AKIR'S PALACE	IAN ARAB BARBARA HAROUN MAIMUNA	69 - 71	1C;3E	C2	DAY
		RECORDING BREAK (F)				



## RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
35.	15. EXT. FOREST	MAN-AT-ARMS LEICESTER	72 - 73	1D;3G	FX	NIGHT
35.	16. EXT. A BUSH	DR. WHO VICKI	74	4E.	C4	NIGHT
38.	17. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MAN-AR-ARMS	75	3G	A4	NIGHT
39.	18. EXT. A BUSH	DR. WHO VICKI	76	4E	C4	NIGHT
RECORDING PAUSE: TELERECORDING KEEPS RUNNING						
40.	19. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MAN-AT-ARMS MAN-AT-ARMS 'A' DR. WHO VICKI	77	3G	A4	NIGHT
40.	20. EXT. OUTSIDE THE TARDIS	BARBARA VICKI	78	1D	C4	NIGHT
41.	21. EXT. BUSHES IN FRONT OF TARDIS	DR. WHO MEN-AT-ARMS LEICESTER IAN.	79 - 88	4E;2F; 3G.	A4	NIGHT
43.	22. EXT. OUTSIDE THE TELEPHONE BOX.	DR. WHO BARBARA VICKI IAN	89 -	1D	C4	NIGHT
43.	23. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MEN-AT-ARMS	90 - 91;	1D;4E	C4 A4	NIGHT
45.	<u>T.K.25</u> <u>T/Cine Seq.7 (16")</u> Telephone box dematerialises.					Night
45.	24A. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MEN-AT-ARMS	92	1D	C4	NIGHT
RECORDING BREAK (G)						
45.	25. INT. TARDIS	DR. WHO IAN BARBARA VICKI	93 - 95	1E;2H	C5	NIGHT
46.	End slides. Roller caption		96	3		

DOCTOR WHO

SERIAL 'P'

Episode 4  
THE WARLORDS

by  
DAVID WHITAKER

ZOOM LENS ON CAMERA 3

RUN T.K.25

FADE UP

T.K.25

T/Cine Seq.1 (27")

S.O.F.

Standard opening titles

FADE OUT

---



FADE UP

1. 2 A (24) (BOOM A1)

M.3-shot. BARBARA  
thrown to her kneesRUN  
MUSIC

2. 3 A (9)

MCS EL AKIR

EL AKIR: The only pleasure left  
for you is Death. And Death is  
very far away ...SUPOSE SLIDEEpisode "THE WARLORDS"  
Title:FADE SLIDE

3. 2 A (16)

MCS BARBARA

SUPOSE SLIDEWritten by  
DAVID WHITAKERFADE SLIDE

4. 3 A (35)

DEPRESSED

GROUP SHOT.

EL AKIR

framed by GUARDS  
& BARBARA1. INT. CORRIDOR IN EL AKIR'S  
PALACE. LYDDA. DAY(EL AKIR PICKS  
OUT A LEATHER  
PURSE OF GOLD  
FROM HIS BELT  
AND WEIGHS IT  
IN HIS HAND)EL AKIR: Such a prize as you  
is worth rewarding these men  
for your recapture. Would  
you not agree? (cont ...)LOSE  
MUSICCrab L. as he rises  
& moves D/S to  
BARBARA(HE POURS GOLD  
FROM THE BAG  
INTO THE PALM  
OF HIS HAND.

(On 3 - shot 4)

THE GUARDS'  
EYES GLISTEN)

5. 2 A (24)  
M.2-shot EL AKIR'S  
legs & BARBARA on  
her knees

EL AKIR: (cont) I have spent  
time and trouble on you - now  
you cost me gold as well.

BARBARA: I'm not afraid of you ..

EL AKIR: No? Yet you run  
away ... is that not fear?

PULL BACK & let BARBARA rise into  
2-shot with EL AKIR

BARBARA: Fear has nothing to  
do with contempt. Or disgust.

6. 3 A (16)  
MCS EL AKIR

(EL AKIR, WHO HAS  
BEEN COUNTING OUT  
THE COINS, STOPS  
AT THIS AND HIS  
EYES SNAP COLDLY  
UP INTO BARBARA'S)

7. 2 A (24)  
2-shot EL AKIR/  
BARBARA

EL AKIR: You are not here to  
like - or dislike me. Such  
liberties are over for you.

EL AKIR:

Look at these coins. Mere  
pieces of metal.

(BARBARA LOOKS AROUND  
HER, PRETENDING TO  
BE BORED WITH THE  
WHOLE PROCEEDINGS)

No interest? You should have.

...  
These coins are  
going to change your laughter  
into tears, your joy to  
misery ... (cont ...)



(On 2 - shot 7)

RUN  
MUSIC

Hold on EL AKIR  
& BARBARA as  
GUARDS go for  
coins

(BARBARA SUDDENLY  
KNOCKS UP EL AKIR'S  
HAND AND THE  
GOLD SCATTERS ALL  
OVER THE PLACE.

THE TWO GUARDS  
DIVE TO RESCUE  
THE GOLD.

8. 1 A (35) (ON PUSH OVER) /

Elevated LS.  
Let BARBARA leave  
bottom R.

BARBARA PUSHES  
OVER EL AKIR.  
AND HE  
CRASHES BACKWARDS.

Push in & depress  
to EL AKIR & GUARDS

BARBARA RUNS BACK  
ALONG THE CORRIDOR)

EL AKIR: (cont) After her.  
Leave that ... you fools ...

(ONE OF THE  
GUARDS GOES  
TO HELP EL  
AKIR)

....

(HE PUSHES THE  
GUARD AWAY WHO  
TURNS AND THEN  
SEES THE SECOND  
GUARD TRYING TO  
STUFF GOLD IN  
HIS BELT POUCH)

FIRST GUARD: That gold is mine.

(EL AKIR STRUGGLES  
TO HIS FEET)

Let GUARDS go & EL AKIR: You dogs! Do you  
push in on EL AKIR hear me ... Alert the palace ...  
as he rises.

(THE TWO GUARDS  
LOOK AT EL AKIR  
IN FEAR AND  
THEN START UP  
THE CORRIDOR)

MUSIC  
OUT

RECORDING BREAK (A)

- 5 -

1. TO POS.B - SAND  
 2. TO POS.B - HAREM  
 3. TO POS.B - HAREM  
 4. TO POS.A - SAND

BOOM A TO A2 - RICHARD'S PALACE

RE-SET HAREM BACKING

9. 3 B (35) (BOOM B1)

MS Doors.

As GUARDS enter 2. INT. THE SERAGLIO.  
 pull back to see  
 grill framing  
 shot L & R.

(THE TWO DOORS  
 BURST OPEN AS  
 TWO GUARDS ENTER  
 THE ROOM.

NEW ANGLE ON  
 A GROUP OF  
 TERRIFIED WOMEN  
 WEARING YASHMAKS  
 AND VARIOUS EXOTIC  
 COSTUMES. /

10. 2 B (24)

MS MAIMUNA. Crab  
 her L. to GUARDS

MAIMUNA, ALONE  
 UNAFRAID, STAND  
 IN FRONT OF THE  
 GROUP.

THE TWO GUARDS  
 APPROACH)

MAIMUNA: What do you want here?  
 Are you both drunk? Or mad? /

11. 3 B (35)

GROUP as before.  
 Let EL AKIR enter  
 U/S centre

(EL AKIR APPEARS  
 AT THE DOORS  
 AND STRIDES  
 INTO THE ROOM)

EL AKIR: I'll have your hands  
 and feet for this ...

(HE GRIPS BOTH  
 THE GUARDS BY  
 THEIR COLLARS,  
 WHIRLS THEM  
 ROUND AND PUSHES  
 THEM OUT OF  
 THE DOORS)

Let GUARDS go out. No man steps in this room but  
 Push in on M.2-shot me ... Find her or your deaths  
 EL AKIR/MAIMUNA will be slow ... (cont ...)

(2 next)

- 5 -



(On 3 - shot 11)

(EL AKIR TURNS  
AND LOOKS AT  
MAIMUNA.STANDBY T.K.25HE CROSSES  
TO HER AND  
PULLS HER  
YASHMAK)

12. 2 B (16) EL AKIR: (cont) A prisoner  
has escaped ... /

M.2-shot FATIMA/  
MAIMUNAMAIMUNA: No one has stepped  
in here, my lord. No man  
would dare... except your  
guards just now. /

13. 3 B (35)  
M.2-shot EL AKIR/  
MAIMUNA.  
Pull back to other  
GIRLS as EL AKIR  
displays ring.

ELAKIR: The prisoner is a  
woman. I want her found.

MAIMUNA: We have seen on-one.

14. 2 B (9) EL AKIR: A ruby ring if one  
of you should see her and  
report it to me. /

MCS FATIMA

15. 3 B (35) (C.U. ON FATIMA,  
A GIRL IN THE  
GROUP. /

GROUP SHOT as before.  
Let EL AKIR leave,  
then pan MAIMUNA &  
FATIMA R. to HAFSA  
at divan.EL AKIR STRIDES  
OUT.

THE DOORS CLOSE.

Let HAFSA go L &  
BARBARA appear  
for 2-shot.  
FATIMA crosses R.  
behind.THE GROUP OF  
WOMEN SEPARATE,  
REVEALING BARBARA,  
ON HER KNEES,  
HIDDEN BY THEM  
ALL.MAIMUNA GOES TO  
HER AND LIFTS HER  
UP)RUN T.K.25MAIMUNA: Hafsa, run to the  
doors and let your ears warn  
us. (cont ...)

(On 3 - shot 15)

(ONE OF THE  
GIRLS, HAFSA,  
RUNS TO THE  
DOORS AS  
BIDDEN)

MAIMUNA: (cont) We will hide  
you here. We all hate him.

BARBARA: Thank you.

MAIMUNA: You will be safe.  
No-one here will betray you.

RUN  
MUSIC

Push in on MCS  
FATIMA

(C.U. ON FATIMA,  
WONDERING WHEN  
SHE CAN WIN  
THE RUBY RING)

MIX TO T.K.25  
T/Cine Seq.2 (7")  
Panning shot of desert.

MIX

16. 1 B (35) (BOOM C1)

Matched-speed  
pan L. across  
sand to IAN on  
ground. Push  
in on MS IAN

3. EXT. A STRETCH OF SAND.

Feet enter shot &  
water is poured on  
ground.

(IAN, SHIRTLESS, IS  
PEGGED OUT ON THE  
SAND, SPREAD-  
EAGLED.

Pull back to M.2-shot  
as ARAB leans in.

HIS HANDS AND  
FEET TIED TO  
SMALL STAKES  
DRIVEN INTO  
THE GROUND.

(2 TO POS.C - RICHARD'S  
PALACE)

(3 TO POS.C - RICHARD'S  
PALACE)

BESIDE IAN'S  
HEAD IS A RE-  
VOLTING LOOKING  
ARAB, WEARING  
RAGGED CLOTHES  
AND GRINNING  
WITH BROKEN  
TEETH.

BESIDE THE ARAB  
IS A SMALL POT  
WITH A STICK IN  
IT)

(4 next)



-8-

(On 1 - shot 16)

ARAB: You would like water ...IAN: (HOARSELY) Take me to  
Lydda ... I'll give you money  
there ...ARAB: I will fetch the money ...  
tell me where it is.

70833

IAN: I'm not ... telling you a  
thing until you get these ropes  
off me ...

ARAB: It is a predicament. You  
are a rich lord, I can tell from  
the things you wear. But you  
will not share your wealth with  
poor Ibrahim ... /

17. 4 A (9) (ON HEAD TURN)  
MCS IAN

IAN: I'm not rich ... I've told  
you a hundred times ... take  
me to Lydda ... I'll see you get  
a reward ... /

18. 1 B (24)  
MCS ARAB

(ARAB SHAKES  
HIS HEAD)

Pull back to M.2-shot ARAB: I am cursed with the  
affliction of disbelief. But I  
have another scheme. (cont ...)

(4 next)

-8-

-9-

(On 1 - shot 18)

(HE PICKS  
UP THE POT.THE ARAB ALWAYS  
SPEAKS MOST  
PLEASANTLY AND  
WITH GREAT HUMOUR,  
AS IF TO A FRIEND)Follow action  
with stickARAB: (cont) A little pot of  
honey. Made from pounded dates  
and very sweet. There, my lord.  
A little on your wrist... And on  
your chest ...(HE DAUBS SOME  
ON THE RIGHT  
WRIST OF IAN)Let ARAB go L.  
Centre on IANNow over there is a hungry home,  
full of ants... that go wild  
for date honey. We shall be  
generous to them. Lay a little  
trail across the sand? Like this...

19. 4 B (35)

Elevated 2-shot.  
As ARAB approaches,  
depress to bring in  
rib cage, holding  
ARAB R. f/g & IAN  
b/g L.(THE ARAB SPOONS  
OUT THE HONEY  
AND DRIBBLES  
IT FROM IAN'S  
WRIST TO A  
MOUND OF SAND)Push in on ARAB,  
shooting through  
rib cage.And I will sit in the shade of  
the trees and dream of all the  
treasure you will give me ....  
when the ants discover you..  
If you crane your neck around,  
my lord, you will see what you  
take to be a black line along the  
honey. Why, you will be able to  
see it getting closer and closer.  
Oh, such ecstasy!RUN  
MUSIC

NO SHOT 20

(IAN MOVES HIS  
HEAD AND STARES  
ALONG THE  
SLENDER TRAIL  
OF HONEY)MUSIC  
OUT

21. 2 C (35)

LS KING.  
Pull back to  
show VICKI L &  
LEICESTER R. in  
deep 3-shot.

4. INT. ROOM IN RICHARD'S PALACE. DAY

(BOOM A2)

-9-

(3 next)



(On 2 - shot 2')

(LEICESTER IS  
SEATED ON  
A CHAIR, VICKI  
IN FRONT OF  
HIM.)

KING RICHARD  
STANDS AWAY  
FROM THEM,  
HIS BACK TO  
THEM)

VICKI: ... it isn't true...  
you know it isn't ...

LEICESTER: But what is true is  
that you came here in disguise! You  
were first a boy and now you are  
a girl ...

VICKI: He was just trying to  
protect me ...

LEICESTER: ... protect you!  
From my lord, the King?

VICKI: Where is the Princess?  
She knew all about it?

Let DOCTOR enter  
U/S for 4-shot.

(THE DOCTOR  
ENTERS, WITHOUT  
SAYING THE  
KING.)

HE MARCHES OVER  
TO LEICESTER AND  
VICKI)

DOCTOR: What is the meaning of  
this?

-11-

(On 2 - shot 21)

Push in as  
VICKI moves to  
DOCTOR & LEICESTER  
re-enters for  
3-shot.

VICKI: He had me brought here...

LEICESTER: I wished to question  
her ...

DOCTOR: I see. Although you call  
yourself a soldier, you bully  
young girls, do you?

(HE PUTS HIS  
ARM AROUND  
VICKI'S  
SHOULDERS)

We're not the guilty ones here.

(LEICESTER LOOKS  
UNEASILY AT  
THE KING'S BACK)

22. 3 C (16)  
MCS LEICESTER

Don't look away from me, when  
I'm talking to you. You, sir. /

23. 2 C (35)  
3-shot A/B

LEICESTER: I have the right  
to civility from you. What are  
you, knave or commoner. Or are  
you perhaps a traitor? /

VICKI: It's you! You told the  
Princess ...

LEICESTER: I'll have no more of  
this ...

Push in as  
RICHARD moves D/S.  
Others join him.

RICHARD: No more will I.

(HE TURNS AND  
APPROACHES)

DOCTOR: Your majesty, I didn't  
see you there ...

RICHARD: Good Leicester, this  
question time has reached it's  
full conclusion. (cont ...)

-11-

(3 next)



(On 2 - shot 23)

RICHARD: (cont.) Go to your men. Find out their quarrels and complains. Mend them with the best words you command.

LEICESTER: They understand a fight, my lord.

24. 3 C (16) RICHARD: Then warn them one approaches.  
MCS LEICESTER

25. 2 C (24) LEICESTER: (DELIGHTED) Sire, I will. I'll turn them from a rabble into victors once again. I'll set up a noise of sharpening and polishing, 'til the ground trembles with the sound of axe and sword against the whetstone and the sun will find a glittering home in every visor.  
MS RICHARD

25A. 3 C (24) RICHARD: Yes, do it./  
MS LEICESTER. Lot (LEICESTER BOWS & EXITS)  
him go L.

25B. 2 C (24) MS RICHARD. I know that it was not you who Pull back with him told my sister. It is no good. to 3-shot VICKI/ Joanna's right. I can't fight DOCTOR/LEICESTER Rome as well. In any other land I could force my purpose and command the end. But not with Saphadin and Joanna. Once again we have to fight.

DOCTOR: May I ask you something, sire?

(RICHARD WAVES A HAND)

If you knew that the Earl of Leicester gave away your marriage plans to your sister, why didn't you accuse him of it ... have it out with him.

26. 3 C (16) (ON TURN) VICKI: Yes, you let it go by without saying a word. It wasn't fair. Oh, I'm sorry, your Majesty ...  
MCS RICHARD

(2 next)

(On 3 - shot 26)

27. 2 C (24)  
M.2-shot  
VICKI/DOCTOR

RICHARD: (SMILING) Do not apologise. I accept the soft impeachment. I am unjust to you to serve the greater good. You see, my lord of Leicester is a hardy fighter and a fight is near us now. When I face the Saracen again I shall need him at my elbow. / But do not be disheartened. You have my favour.

DOCTOR: But I have made an enemy of him.

RICHARD: Yes, I fear so. You'd best be gone from here until the enmity's forgotten.

DOCTOR: I think I agree, sire.

28. 3 C (16)  
MCS RICHARD

VICKI: Must we? I don't want to go. /

29. 2 C (35)  
Deep 3-shot. A/B

RICHARD: (SMILING) Good. We do not wish to see you leave. But you must. Go to Acre. Rest there. Wait until I call upon your wisdom and your counsel. /

DOCTOR: We'll go at once.

RICHARD: Meanwhile, I wrestle with the problem of this war.

DOCTOR: The only thing that's important is, even if you beat Saladin in battle - can you hold the country?

STANDBY T.K.25

RICHARD: Win the battle - lose the war. The greatest fear I have. I've come so far. I must see Jerusalem. I must.

DOCTOR: You will, sire.

(3 next)

RICHARD: You think so?

RUN  
MUSIC



(On 2 - shot 29)

Let VICKI/DOCTOR  
go L. Centre on  
RICHARD.

DOCTOR: I'm certain of it. And  
when you look upon the city, you'll  
know the answer to the problem of  
this war. Do we have your leave to  
withdraw.

30. 3 C (24)

(RICHARD NODS, HIS MIND  
ELSEWHERE)

M.2-shot DOCTOR/  
VICKI

(DOCTOR & VICKI WALK AWAY,  
TURN & LOOK BACK AT THE  
THOUGHTFUL KING)

Push in on them

VICKI: Are we going back to the  
ship?

DOCTOR: Yes, as fast as our  
legs will carry us.

VICKI: Will he see Jerusalem then?

DOCTOR: Only from afar. But  
he'll never capture it. Even now  
his Army marches out on a campaign  
they can never win.

RUN T.K.25

VICKI: But, that's terrible.  
Can't we tell him?

DOCTOR: No child. History must  
run its course.

31. 2 C (16)

(DOCTOR & VICKI EXIT /

MCS RICHARD'S HANDS on  
his cross. As they fold  
in prayer, tilt up  
to him in MCS.

WE END ON CS THE KING,  
THOUGHTFUL & PESSIMISTIC)

STANDBY T.K.33

RICHARD: Help me, Holy Sepulchre.

MIX

T.K.25

T/Cine Seq.3 (10")

CS Sun blazing

MIX

32. 1 B (24)

(BOOM C1)

MCS IAN.

Pull back

to include

ARAB IN M.2-shot.

5. EXT. SAND. DAY

(IAN PEGGED OUT AS BEFORE.

ANGLE BACK ON IAN & ARAB)

LOSE  
MUSIC

RUN T.K.33

ARAB: You see my master? The line  
of black gets nearer. Date honey  
is a great delicacy to our little  
friends.

T.K.33

T/Cine Seq.4 (6")

Ants along honey trail

-16-

33. 1 B (24)

(BOOM B1)

2-shot.  
Let ARAB go L.  
Hold on IAN  
struggling.

5A. SAND. DAY  
(CLOSE UP OF  
IAN)

ARAB: (cont) I shall return  
to the shade and leave you to  
your little friends. You have  
only to call.

(ARAB GRINS  
AND GOES OUT  
OF SHOT.

IAN, HIS FACE  
BATHED IN  
SWEAT, PULLS  
DESPERATELY  
ON THE CORDS  
BINDING HIS  
WRISTS WITHOUT  
EFFECT.

FINALLY, EXHAUSTED  
HE IS FORCED TO  
STOP.

34. 4 B (35) (HEAD TURN)

Elevated MLS. IAN  
pegged out. Depress  
to shoot through  
rib cage.

ANGLE AGAIN,  
ON THE BLACK  
LINE ON THE HONEY)

RUN  
MUSIC

MUSIC  
OUT

# RECORDING BREAK (B)

2 TO POS.D - RICHARD'S PALACE

3 TO POS.D - HAREM

4 TO POS.C - HAREM

STRIFE TABLE IN RICHARD'S  
PALACE)

35. 4 C (24)

(BOOM B1)

MCS  
MAIMUNA.  
Pull back to  
include BARBARA  
in C.2-shot.

6. INT. THE SERAGLIO.

(MAIMUNA HAS  
HER FACE BURIED  
IN HER HANDS,  
WEEPING.

BARBARA HAS AN  
ARM AROUND HER  
SHOULDERS.

RUN  
MUSIC

-16-

(3 next)



(On 4 - shot 35)

BARBARA: Don't be upset, please

LOSE  
MUSIC

MAIMUNA: My tears are tears of joy. All this time I believed my father and my sister to be dead. El Akir swore they were.

BARBARA: He's got a lot to answer for.

MAIMUNA: Now, I know why he told me they were dead. By keeping me here, El Akir brought shame to my family and at first, I tried to kill myself to spare my father's honour. But when I believed him dead, I did not even have the will to die.

BARBARA: Listen, Maimuna, your father loves you very much. All he thinks about is getting you away from here.

MAIMUNA: Is that really true?

BARBARA: He told me so.

MAIMUNA: I thought ... he must despise me ...

BARBARA: He hates El Akir. He wants to kill him and take you home.

36. 3 D (24) (TURN)  
MCS MAIMUNA moves  
into 2-shot with  
BARBARA

MAIMUNA: There is no escape from this place.

(SHE SEES THE  
LOOK IN  
BARBARA'S FACE)

MAIMUNA: But we will hide you here. El Akir is a stupid animal. (cont ...)

(On 3 - shot 36)

Tilt up &  
push in on  
FATIMA

MALMUDA: (cont) He will not  
think to search for you here.

STANDBY T.K.25

(BARBARA SMILES  
GRATEFULLY.

ANGLE ON FATIMA,  
WATCHING  
CAREFULLY -  
WAITING HER  
CHANCE)

(on to page 18)

MIX

37. 2 D (24)

(BOOM A2)

MCS7. INT. ROOM IN RICHARD'S PALACE.LEICESTER,  
back to camera.He moves U/S to  
2-shot with  
SOLDIER.Push in on them to  
get SOLDIER f/g L  
& LEICESTER b/g R.(THE EARL OF  
LEICESTER AND  
A SOLDIER IN  
SUFFICIENT CLOSE  
SHOT TO AVOID THE  
IDENTIFICATION OF  
THIS ROOM. IT WILL  
APPEAR THAT THEY  
ARE TALKING SOMEWHERE  
IN THE PALACE)LEICESTER: And you observed  
them leave the Palace?SOLDIER: Aye, just now my lord.LEICESTER:Take men and follow them  
discreetly. The old man tried  
to poison the King's mind. He  
may be in the pay of the infidel  
Saladin. He may be worse.  
Some Devil in a human form,  
the girl a witch.RUN T.K.25STANDBY T.K.33SOLDIER: A witch, my lord?(THE SOLDIER  
LOOKS AFRAID)LEICESTER:Push in on MCS  
LEICESTER, losing  
soldier.Take courage, man. No  
art withstands a well  
placed sword.MIXT.K.25T/Cine Seq. 5 (8")

Vultures flying in sky

(BOOM A TO A3 - CORRIDOR  
IN EL AKIR'S PALACE)RUN  
MUSICMUSIC  
OUT

(1 next)



38. 1 B (24) (BOOM C1)

MCS ARAB  
looking up.  
Pull back to  
C.2-shot with  
IAN

8. EXT. THE STRETCH OF SAND.

(THE ARAB, HOLDING  
A LONG DAGGER, IS  
NEAR IAN AND SMILING)

RUN T.K.32

ARAB: You see, my lord. They  
know when death is approaching.  
Already the advance guard of  
the little army have reached  
their objective.

T.K.33

T/Cine Seq. 6 (10")  
Ants on Ian's hand.

(ANGLE ON LINE OF  
HONEY THE BLACK  
LINE IS NEARER  
IAN'S HAND NOW)

8A. EXT. SAND.

39. 1 B (24) (BOOM C1)

C.2-shot A/B

IAN: (HOARSELY) All right  
... I'll tell you ...

ARAB: First.

IAN: There is gold ... in my  
boot ...

ARAB: Where ... speak up!

IAN: My ... boot ...

Pull back with  
ARAB to include  
boot f/g R with  
IAN b/g L.

(IAN APPEARS TO  
FAINT.

THE ARAB LOOKS  
DOWN AT IAN'S  
FEET, TIED, OF  
COURSE.

HE MOVES DOWN  
AND SLICES THE  
ROPE AROUND THE

(On 2 - shot 39)

RIGHT FOOT.

HE PULLS OFF  
IAN'S BOOT AND  
PLUNGES HIS HAND  
INSIDE. HE TURNS  
THE BOOT UPSIDE  
DOWN AND BANGS IT  
ON THE FLOOR. HE  
THROWS IT ASIDE AND  
GOES BACK TO IAN'S  
HEAD)

Tilt up as ARAB  
looks up.

ARAB: Liar ... there's nothing  
there ...

IAN: What ... the other ...  
the other foot ... (cont ...)

(THE ARAB HURRIES  
BACK AND SLICES  
THROUGH THE ROPE  
AROUND IAN'S LEFT  
FOOT. PRECISELY  
WHAT IAN INTENDED. /

40. 4 A (16)  
MS foot going into  
ARAB'S BACK.

HE POISES HIS  
RIGHT FOOT AND  
PUSHES THE ARAB  
IN THE BACK. /

41. 1 B (35)  
2-shot ARAB hurries  
towards Cam. & out.

THE ARAB FALLS  
HEADLONG, LOSING  
HIS KNIFE.

IAN CAN NOW USE  
THE STRENGTH OF  
HIS BODY AND NOT  
JUST HIS ARMS TO  
RELEASE HIS HANDS.

HE BENDS HIS KNEES  
UP, KNEELS AND  
STRAINS.

42. 4 A (24)  
MS ARAB. Whip pan  
him to IAN for 2-shot.

THE PEGS COME AWAY  
JUST AS THE ARAB  
RUSHES AT IAN.

43. 1 B (35) (ON THROW)  
M.2-shot.

HE AND IAN FALL  
TO THE SAND AND  
ROLL.

Push in as they rise.

THE ARAB TRIES TO  
REACH HIS KNIFE.

(On 1 - shot 43)

- 22 -

IAN THROWS THE ARAB  
OFF, GETS TO HIS FEET  
& GRABS THE ARAB, ONE  
ARM AROUND THE NECK,  
THE OTHER HOLDING THE  
ARAB'S ARM IN A HALF  
NELSON)

IAN: (cont) How far is Lydda?  
How far?

ARAB: Not far ... walking  
distance. I live there myself ...  
I'll take you ... show you ...  
Do not kill me, lord ... walking  
distance.

IAN: Walking! What have you  
done with my horse?

Push in on ARAB

ARAB: My brother took it, lord.  
A miserable thief ...

44. 3 B (24)

(BOOM B1)

MCS HAFSA.

Pull back to 9. INT. THE SERAGLIO. DAY  
let MAIMUNA enter

(BOOM C TO C2 -  
GATES TO EL  
AKIR'S PALACE)

(1 TO POS.C - GATES  
TO EL AKIR'S PALACE)

(On to Page 24.)

(4 next)

- 22 -



(On 3 - shot 44)

9. INT. THE SLRAGLIO.

(BARBARA AND  
MAIMUNA.

BARBARA IS  
DRINKING A GOBLET  
OF WATER)

MAIMUNA: Anything?

HAFSA: No, they must be in another  
part of the palace.

(HAFSA COMES  
OVER FROM THE  
DOORS)

MAIMUNA: Have a rest, Hafsa.

Let one of the others listen.

Let HAFSA go out R  
and BARBARA enter  
for 2-shot.

(HAFSA NOES AND  
GOES OVER TO THE  
GROUP OF WOMEN)

BARBARA: The corridor outside  
here ... Where does that lead  
... ?

MAIMUNA: A balcony. It overlooks  
the garden.

BARBARA: How far up from the  
ground?

MAIMUNA: There is a tree.

BARBARA: You could reach it  
from the balcony.

MAIMUNA: But there are guards  
below.

(On 3 .. shot 44)

45. 4 CX (24) (BARBARA NODS  
GROUP of GIRLS at THOUGHTFULLY,)  
divan.

ANGLE ON THE GROUP.

46. 3 B (24) FATIMA PRESSES DOWN  
M.2-shot A/B. ONE OF THE GIRLS AND  
Let FATIMA enter GOES TO TAKE HAFSA'S  
for 3-shot. PLACE AT THE DOORS) /

BARBARA: How far are the  
entrance gates from the tree?

Let MAIMUNA &  
BARBARA go L.  
Centre on FATIMA.

MAIMUNA: Not far. But there is  
no escape that way. The guards  
watch it constantly. I will  
show you from the window.

47. 4 CX (24)  
GROUP of GIRLS.

48. 3 B (24)  
MS FATIMA goes  
through door.

49. 2 E (35) (BOOM A3)  
LS (framed by  
column R).  
Crab FATIMA out R.

---

3 TO POS.E - GATES TO EL AKIR'S PALACE) RECORDING BREAK (C)  
4 TO POS.D - HAREM BOOM B TO B2 - HAREM  
DRAW DRAPES IN EL AKIR'S PALACE

---

50. 1 C (35) (BOOM C2)  
Elevated CS 10. EXT. GATES TO EL AKIR'S PALACE. DAY  
GUARD.  
Depress to (THE GATES ARE OPEN  
HAROUN SLIGHTLY & A GUARD

51. 3 E (16)  
CS HAROUN STANDS OUTSIDE, COVERING  
THE OPENING. /

BUSHES NEAR THE GUARD.  
THEY PART. HAROUN PEERS  
THROUGH. HE DRAWS HIS  
KNIFE.

52. 2 E (35) (BOOM A3)  
2-shot  
EL AKIR b/g L. 11. INT. CORRIDOR IN EL AKIR'S PALACE.  
GUARD f/g R. DAY.

(On 2 - shot 52)

(EL AKIR IS  
WALKING ABOUT  
IMPATIENTLY.

THE SECOND GUARD  
IS STANDING  
NERVOUSLY IN  
FRONT OF HIM)

EL AKIR:

Let GUARD go out R, look again.  
revealing FATIMA,  
who comes D/S for  
2-shot.

She cannot get out! Go and

(FATIMA WALKS DOWN  
THE CORRIDOR TOWARDS  
THEM)

You! Who gave permission ...

FATIMA: My lord ...

EL AKIR: What is this insolence  
...

FATIMA: You said a ruby ring,  
my lord ...

Push in on  
FATIMA losing  
EL AKIR

(HE STARES AT  
HER)

EL AKIR: Where is she?

53. 3 E (16)

(BOOM C2)

Tilted down,  
GUARD rolled  
into shot.

12. EXT. DOORS TO EL AKIR'S PALACE

(1 next)



(On 3 - shot 53)

(IAN IS BENDING OVER  
THE DEAD BODY OF A  
GUARD.

54. 1 C (24) THE ARAB IS CLOSE  
TO IAN) /

MS IAN.

Pull back to  
2-shot with  
ARAB as they  
rise.

IAN: He's dead.

(IAN STRIPS THE CLOAK  
OFF THE GUARD AND  
TIES IT ROUND HIS NECK)

ARAB: Why do you steal his  
sword?

Push in as they  
move U/S.

IAN: I'm going inside.  
El Akir has a friend of mine.  
I'm going to find her.

ARAB: El Akir will kill you.  
He is a very bad man.

(IAN LOOKS HARD AT  
THE ARAB)

55. 3 E (16) IAN: He's not the only one.  
But why do you say he's bad? /  
MCS ARAB

ARAB: He has made the rich  
people so poor there is no one  
left to steal from. If you rid  
the world of him, you will be  
remembered as a saviour, my lord.  
I shall not betray you.

56. 1 C (24)  
2-shot.

IAN: In that case, can you do  
something for me?

ARAB: Anything, lord.

IAN: It might be a bit difficult  
for you. Do you think you could  
go and steal some horses for me?

(On to Page 29)

(On 1 - shot 56)

Let ARAB go R.  
Hold on IAN as he  
moves U/S.

ARAB: Now we are truly brothers.  
While you keep El Akir occupied,  
I'll steal the horses from  
his stables.

(HE MOVES OFF WITH  
A HUGE GRIN)

(HE SHRUGS AND THEN  
MOVES TO THE DOORS  
AND PEERS THROUGH)

---

RECORDING BREAK (D)

2 TO POS.B - HAREM

(BOOM B TO B2)

3 TO POS.F - HAREM

(BOOM C TO C3 - HAREM)

4 TO POS.D - HAREM.

---

57. 2 B (24)

(BOOM C3 & B2)

MS MAIMUNA at  
door.

13. INT. THE SERAGLIO.

Pan her R. to  
BARBARA. Pan  
BARBARA L. to  
door.

(CLOSE UP OF  
MAIMUNA)

MAIMUNA: Fatima has betrayed  
us! You must get away. You will  
die if you stay here.

(ANGLE ON BARBARA  
AND THE GROUP OF  
GIRLS, WHO NOW LOOK  
VERY FRIGHTENED)

(SHE STARTS TO  
MOVE TOWARDS  
THE DOOR. /

58. 4 D (24)

GROUP SHOT at  
door.

EL AKIR enters.

THE DOORS CRASH  
OPEN AND EL AKIR  
STEPS THROUGH.

(On 4 - shot 58)

MAIMUNA STOWS  
MOVES BACKWARDS  
AS EL AKIR ENTERS)

EL AKIR: You hid her from me!

BARBARA: Leave her alone ...

EL AKIR: I'll show you how I  
deal with those who do not  
obey me ...

Let HAROUN enter  
shot & move to  
EL AKIR

(HE RAISES HIS  
SWORD AT MAIMUNA,  
WHO STANDS THERE  
HELPLESSLY.

HAROUN APPEARS IN  
THE DOORWAY. HIS  
KNIFE IS IN HIS  
HAND. HE DRAWS  
BACK HIS HAND. /

59. 3 F (9) (AS STABBED)  
MCS EL AKIR stabbed.

ANGLE ON EL AKIR.  
HIS FACE CHANGES  
SUDDENLY, THE SWORD  
SLIPS FROM HIS HAND  
AND HE FALLS TO HIS  
KNEES AND FORWARD.  
THERE IS A KNIFE  
IN HIS BACK.

60. 4 D (24)  
GROUP shot.  
Depress as EL AKIR  
falls to knees.

Tilt up to HAROUN as  
he moves to body, with  
MAIMUNA b/g L.  
61. 2 B (24) (AS THEY JOIN)  
M. 2-shot MAIMUNA/  
HAROUN

HAROUN RUNS IN  
AND BENDS OVER  
EL AKIR)

RUN  
MUSIC

MUSIC  
OUT

MAIMUNA: Oh, Father, Father  
...

(SHE RUNS TO HIM)

I believed you dead ...

There is joy in my heart at

HAROUN: <sup>seeing you.</sup> Your sister awaits  
you. (cont ...)

(On to Page 32)



(On 2 - shot 61)

Pull back to let  
BARBARA join for  
3-shot.

BARBARA: Is she all right?  
I left her ...

62. 4 D (35) (ON FATIMA'S  
GROUP ENTRANCE)  
shot.  
Body f/g.  
FATIMA sees it.

HAROUN: She told me of your  
sacrifice. I came to give my  
life for you, my lady ... /

BARBARA: You got in. Can't  
we go out the same way ...

(FATIMA ENTERS &  
SEES BODY

SHE TAKES IN  
THE SITUATION  
AT ONCE AND  
SEES HER OWN  
DANGER)

Let FATIMA run out,  
then re-enter with  
IAN.

FATIMA: My lord is dead!

(SHE RUNS TO  
THE DOORS TO  
WARN THE GUARDS.

IAN APPEARS,  
GRIPPING A HAND  
OVER HER MOUTH.

HE DRAGS HER  
INTO THE ROOM.

THE SMALL GROUP  
OF GIRLS TAKE  
FATIMA AWAY)

63. 2 B (24)  
MCS BARBARA

64. 4 D (35)  
GROUP shot centred  
on HAROUN.  
Let 1st GUARD enter

BARBARA: Ian!

(HE IS JUST  
ABOUT TO MOVE  
TO H.R WHEN HE  
HEARS THE SOUND  
OF RUNNING FEET  
OUTSIDE.

HE DRAWS TO ONE  
SIDE OF THE DOOR.

THE DOORS OPEN  
AND THE SECOND  
GUARD RUNS IN.

HE RUNS PAST

(2 next)

(On 4 - shot 64)

- 33 -

65. 2 B (24) (ON 2nd STROKE)  
2-shot GUARD/HAROUN.  
Let GUARD sink down.  
Pull out to include  
IAN.
- IAN, WAVING HIS SWORD  
AT HAROUN.
- THE FIRST GUARD NOW  
ENTERS.
66. 4 D (35) (AS GUARD ENTERS)  
GROUP. 2nd GUARD  
enters.
- IAN PULLS HIM BY THE  
SHOULDER & KNOCKS HIM OUT. /
- THE SECOND GUARD REACHES  
HAROUN AND RAISES HIS  
SWORD.
- HAROUN THROWS HIMSELF AT  
THE MAN AND IAN HURRIES UP  
TO THE STRUGGLING GROUP AND  
HELPS TO OVERPOWER HIM.
- HAROUN AND IAN TIE THE  
MAN UP.)

Push in on HAROUN. HAROUN: Make haste ... we will  
Pan them out of door. be discovered ...

(THEY RUSH OUT)

67. 2 B (24)  
LS FATIMA & GIRLS.  
Pan her to door.
- (IAN USHERS BARBARA OUT OF  
THE DOOR. /
- FATIMA BREAKS AWAY AND  
TRIES TO FOLLOW. THE DOORS  
CLOSE. SHE LEANS AGAINST  
THEM. THE GROUP OF  
GIRLS SLOWLY CLOSE IN ON HER.
68. 3 F (24) (ON JOIN)  
MS HAFSA. FATIMA joins.
- SHE HOLDS OUT THE RUBY  
RING TO THEM FEARFULLY.  
HAFSA KNOCKS IT OUT OF  
FATIMA'S HAND AND THE  
GIRLS SURROUND FATIMA.)
- Push in on CS FATIMA.  
GIRLS crowd around.
- RUN  
MUSIC
- MUSIC  
OUT

RECORDING BREAK (E)

3 TO POS. E - DOORS TO  
EL AKIR'S PALACE)

BOOM C TO C2 - DOORS TO  
EL AKIR'S PALACE)

69. 1 C (24) (BOOM C2)
- CS Gold poured  
into hand.  
Pull back to  
5-shot.
14. INT. EXT. DOORS TO EL AKIR'S  
PALACE. DAY
- (CU OF IAN POURING  
GOLD FROM A PURSE  
INTO HANDS OF THE ARAB)

(3 next)

- 33 -

ARAB: You see? I was right,  
my lord. You did have gold.

IAN: I acquired it.

ARAB: Just as I acquired the  
horses!! Then you are truly  
my brother.

IAN: Thanks for bringing the  
horses.

(BARBARA HURRIES PAST  
WITH HAROUN)

BARBARA: Ian, come on. We must  
get back to the ship.

HAROUN: Yes. Go now. I will  
lead Maimuna to safety.

Let BARBARA go R. BARBARA: Goodbye Maimuna.  
Goodbye Haroun.

Let IAN go R. IAN: Thanks for all you've done.  
Push in on 3-shot. (IAN EXITS OUT OF SHOT)

70. 3 E (16) HAROUN: Ride hard, my friends.  
MCS ARAB May Allah watch over you. /

71. 1 C (35) ARAB: Such talent. He has such  
3-shot. an honest face. He and I could  
Let MAIMUNA/HAROUN have made a fortune. /  
go out L. Push in  
on ARAB.

HAROUN: Don't stand here  
dreaming. The soldiers will  
be all around us, you half  
witted fool.

ARAB: This half wit has stolen  
all their horses.

HAROUN: (O.O.V) They can still use  
their legs can't they?

Let ARAB run out (ARAB'S SMILE FADES)  
of shot.

FADE OUT

---

RECORDING BREAK (F)

---



1 TO POS.D - FOREST  
2 TO PRE-POS.F - FOREST  
3 TO POS. - FOREST  
4 TO POS.E - FOREST

BOOM A TO (1) - FOREST  
BOOM C to (1) - FOREST

FADE UP

72. 3 G (16)

MCS SOLDIER 'A'

15. THE FOREST OUTSIDE JAFFA. NIGHT

MUSIC  
TAPE

(A SOLDIER OF KING  
 RICHARD'S ARMY STANDS  
 ALERTLY BY SOME BUSHES.)

73. 1 D (16)

MCS PROFILE SOLDIER  
 'B'

ANOTHER SOLDIER  
 STANDS IN THE SHADOWS.)

74. 4 E (35)

(BOOM C4)

IS. MAN-AT-  
 ARMS  
 crosses R.  
 Depress to  
 C.2-shot  
 DOCTOR/VICKI

16. A BUSH. NIGHT

(THE DOCTOR  
 PEERS THROUGH THE  
 BUSH AND THEN  
 QUICKLY REPLACES IT  
 AND SINKS LOWER,  
 BESIDE VICKI)

MUSIC  
OUT

DOCTOR: (QUIETLY) They're  
 between us and the ship.

(3 next)

(On to Page 38)

(On 4 - shot 74)

VICKI: Are they the ones  
who followed us?

DOCTOR WHO: Yes, my dear.  
I'm afraid they are. I  
wonder what they're up to.

VICKI: Can we go round ...

DOCTOR WHO: Too many of them.  
I wonder if we could bluff  
our way through ...

(HE BENDS UP  
AGAIN AND  
PEERS THROUGH  
THE BUSHES)

No, we can't do that.

VICKI: Why? What's happening,

DOCTOR WHO: Now I understand  
why we were  
followed.

75. 3 G (24)

(BOOM 44)

MS MAN-AT-ARMS. 17. INT. EXT. BUSHES IN FRONT  
LEICESTER joins CF SHIP. NIGHT.  
R. for 2-shot.

(THE EARL OF  
LEICESTER MOVES  
INTO SHOT)

LEICESTER: Your messenger  
arrived. So they are traitors  
and making towards Saladin's  
encampment?

SOLDIER: So it seemed to me,  
my lord.

(4 next)

LEICESTER: Armed as they are,  
with secrets, they are  
dangerous enemies. Do you  
have the wood encircled?

SOLDIER: Yes, they cannot  
escape.

LEICESTER: The shadows are  
the only friends they have.  
We'll find them in the dawn.

Let them go R.

76. 4 E. (35)

(BOOM C4)

C.2-shot  
VICKI/DOCTOR

18. A BUSH. NIGHT

Elevate as they  
rise. Let them go  
out U/S L. around  
bushes.

DOCTOR: It's that meddling  
fool, Leicester. We'll have  
to try and slip through.  
Now, not a sound, my dear.

---

TELERECORDING KEEPS RUNNING.

RECORDING PAUSE

2 INTO POS.F

STRIKE BOAT TRUCK. RE-POSITION ARTISTS

---

(On to Page 40)



77. 3 G (35)

(BOOM A4)

MIS SOLDIER

walks up &  
out R.

Let DOCTOR & VICKI  
emerge and pan them  
L. to box area.

19. INT. BUSHES IN FRONT OF  
SHIP. NIGHT.

THERE IS A PAUSE, THE FOREST  
IS STILL.

THE DOCTOR CREEPS INTO VIEW,  
VICKI BEHIND HIM.

CAREFULLY THE DOCTOR  
APPROACHES A PART WHERE HE  
CAN BREAK THROUGH.

HE SIGNALS TO VICKI AND  
PARTS THE BUSHES FOR HER)

DOCTOR WHO: In you go, my dear.

(VICKI SLIPS THROUGH THE  
BUSHES, OUT OF SIGHT.

Let SOLDIER enter  
R. and grab DOCTOR,  
dragging him back  
into centre of  
glade.

THE DOCTOR IS JUST ABOUT TO  
FOLLOW WHEN THERE IS A SHOUT.

HE STOPS, AFRAID TO GIVE VICKI  
AWAY TOO.

THE SOLDIER RUNS INTO SHOT  
AND HOLDS THE DOCTOR'S ARM)

78. 1 D (35)

SOLDIER: Over here my Lord!

(BOOM C4)

C.2-shot  
BARBARA/VICKI  
in profile

20. EXT. OUTSIDE THE TELEPHONE BOX.  
NIGHT.

(On 1 - shot 78)

(C.U. OF BARBARA,  
HER FINGER TO HER  
LIPS, HER ARM  
AROUND VICKI'S  
SHOULDERS)

VICKI: They've caught him ...  
they've ...

BARBARA: We'll get him away.  
Ian and I have been waiting  
here for ages.

VICKI: But what can we do,  
Barbara?

79. 4 E (24) (BOOM 44)  
2-shot SOLDIER/  
DOCTOR. 21. EXT. BUSHES IN FRONT OF SHIP.  
Let LEICESTER  
enter for 3-shot.

(THE DOCTOR IS PINIONED  
FROM BEHIND AS  
LEICESTER WALKS  
INTO SHOT)

LEICESTER: I thought you'd  
show yourself.

DOCTOR: What do you want with  
me. The King gave me leave to go.

(3 next)

(On 4 - shot 79)

60. 3 G (35) LEICESTER: To Saladin?  
Deep GROUP shot.  
 IAN b/g L,  
 GROUP R. IAN: (O.O.V.) You're right,  
my lord.

(IAN ENTERS SHOT)

He is well paid by Saladin to  
 learn our secrets and betray  
 us. He is a Saracen spy.

81. 2 F (24) LEICESTER: The truth, atlast.  
MS IAN. But I do not know you, sir? /  
 Pan him R. to  
 2-shot with  
 DOCTOR IAN: My lord, I am Sir Ian,  
Knight of Jaffa

On  
 learning the news of this  
 villain's treachery ...

82. 4 E (16) IAN: And knowing you were search-  
MCS LEICESTER ing for him here, I followed  
you. /

83. 2 F (24) LEICESTER: To watch his  
M.2-shot IAN/ execution? /  
 DOCTOR.

84. 4 E (16) IAN: No, my lord. To administer  
MCS LEICESTER it. /

85. 3 G (16) LEICESTER: It is a paltry matter  
MCS IAN. to be rid of him, but I would  
do it. /

86. 2 F (35) IAN: This is not little thing  
M.3-shot IAN/ to me, my lord. Some friends  
 DOCTOR/LEICESTER. of mine were ambushed in this  
place ... De Tornebu, de Marun.  
He is to blame. Let me finish  
with him, my lord. /



LEICESTER: Yours is the  
greater claim. Despatch him  
then and quickly.

87. 4 E (9)  
CS LEICESTER

DOCTOR: Pardon me gentlemen,  
but if I am to die so punctiliously,  
may I be granted a last wish? /

88. 2 F (35)  
M.3-shot A/B.

LEICESTER: Granted. /

DOCTOR: I would like to see  
the City of Jaffa once again.  
Then do with me what you will.

Let IAN & DOCTOR  
go L.  
Centre on LEICESTER.

LEICESTER: Granted.

89. 1 D (24) (ON ENTRANCE)

(BOOM C4)

M.2-shot IAN/  
DOCTOR.  
Pan them L.  
to BARBARA & VICKI  
at box.

22. EXT. OUTSIDE THE TELEPHONE BOX

STANDBY T.K.25

(THE DOCTOR RUNS ACROSS  
TO THE BOX, WHERE BARBARA  
& VICKI ARE WAITING, GETS  
OUT HIS KEY AND FUMBLES AT  
THE DOOR.

IAN HURRIES INTO SHOT)

IAN: Quick as you can, Doctor ...

DOCTOR: What about that  
performance, eh?

(HE OPENS DOOR)

90. 4 E (24)

(BOOM A4)

M.2-shot  
MAN-AT-ARMS/  
LEICESTER

23. BUSHES IN FRONT OF SHIP. NIGHT

RUN T.K.25

MAN-AT-ARMS: Did you hear  
another voice, my lord?

LEICESTER: Another voice?

MAN-AT-ARMS: Yes, a woman ...

Let them leave  
shot R.

LEICESTER: Have we been tricked?

(THEY MOVE OFF)

91. 1 D (24)

LEICESTER & SOLDIERS  
Depress as they go  
down on their knees.

(On 1 - shot 91)

(SUDDENLY SUSPICIOUS,  
HE CRASHES THROUGH  
THE BUSHES FOLLOWED  
BY THE SOLDIERS.

THEY ARE TRANSFIXED  
IN AMAZEMENT.

RUN  
MUSIC

T.K.25  
T/Cine Seq. 7 (16")  
Phone box disappears

THE PHONE BOX  
DISAPPEARS BEFORE  
THEIR EYES.

92. 1 D (24)  
MS Party on knees.  
Push in on  
MCS LEICESTER

THE SOLDIERS FALL  
TO THEIR KNEES  
AND MAKE THE SIGN  
OF THE CROSS)

MUSIC  
OUT

LEICESTER: (cont) (HALF WHISPERING)  
Witchcraft! We will not speak  
of this. Let this story die here,  
in this wood, or we'll be branded  
idiots - or liars.

(HE HALF SPEAKS  
TO HIMSELF)

Poor Sir Ian. Brave fellow.  
Spirited away by fiends.. What  
dreadful anguish and despair  
he must be suffering now.

RECORDING BREAK (F)

- 1 TO POS.E - TARDIS
- 2 TO POS.H - TARDIS
- 3 TO ROLLER

SET IN TARDIS BOOM C TO C5 - TARDIS

93. 2 H (35) (BOOM C5)  
MS IAN.  
Pull back to 4-shot. 25. INT. INTERIOR OF TARDIS.

(IAN LAUGHING, SITTING  
IN THE ARMCHAIR)

IAN: ... Any more cracks like that  
one and I'll carry out that  
execution.

DOCTOR: Yes, well there's one thing  
you deserve my boy. A good night's  
sleep.

IAN: Well I'm going to change.



(IAN STARTS TO MOVE AWAY)

DOCTOR: Yes, yes, a good idea,  
Chesterton. The Tardis will  
materialise when it's ready ...

(BARBARA AND VICKI ON  
THEIR WAY OUT MOVE UP  
ON THE DOCTOR, STANDING  
EACH SIDE OF HIM)

BARBARA: And where it likes ...

(DOCTOR WHO TURNS READY  
TO ARGUE)

DOCTOR: Young woman, how many  
more times ...?

Push in on  
column as DOCTOR  
frantically  
manipulates controls.  
And pulsate focus

(SUDDENLY THE BRILLIANT  
LIGHTING INSIDE THE TARDIS  
FAILS. THE CONTROL  
COLUMN STOPS ITS NOISE,  
BUT THE COLUMN CONTINUES  
TO RISE AND FALL. DOCTOR  
WHO TURNS ON TO THE COLUMN,  
BUT THERE IS DARKNESS BEHIND  
THEM. THE CONTROL COLUMN  
LIGHTS REFLECT ON THEIR  
FACES)

MIX

94. 1 E (35)  
Elevated shot of  
column. Pull up to  
see GROUP at centre  
panel in silhouette.

95. 2 H (24)  
CS DOCTOR in profile.  
Pull back to see  
VICKI & BARBARA -  
both transfixed.

SUPOSE SLIDE: Next Episode  
THE SPACE MUSEUM

96. 3  
ROLLER CAPTION

Dr. Who  
WILLIAM HARTNELL

Ian Chesterton  
WILLIAM RUSSELL

Barbara Wright  
JACQUELINE HILL

Vicki  
MAUREEN O'BRIEN

F/I  
CLOSING  
MUSIC



Richard the Lionheart  
JULIAN GLOVER

El Akir  
WALTER RANDALL

Haroun  
GEORGE LITTLE

Earl of Leicester  
JOHN BAY

Ibrahim  
TUTTE LEMKOW

Maimuna  
SANDRA HAMPTON

Fatima  
VIVIANE SORREL

Hafsa  
DIANE MCKENZIE

Man-at-Arms  
BILLY CORNELIUS

Saracen Warriors  
ANTHONY COLBY  
RAYMOND NOVAK

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the BBC Radiophonic Workshop

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and conducted by  
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Sound  
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BBC tv.

SLIDE

SLIDE

FADE SOUND & VISION